

La Traviata

Giuseppe Verdi



ZIP OR CRUISE? YOU CHOOSE!



Stena Sealink
— L I N E —

For Ferry Affordable Prices Contact:

Dublin: 01 280 8844 Cork: 021 272965
Limerick: 061 31 6259 Rosslare: 053 33115

or your LOCAL TRAVEL AGENT.

Voted Number 1 by
Irish Travel Agents

STENA LINE - THE WORLD'S LEADING FERRY COMPANY



DGOS Opera Ireland would like to acknowledge the major role played by RTE in furthering the provision of popular opera produced to a high international standard.

Since 1950, RTE has made its orchestras available for the twice-yearly opera seasons at a subsidised rate. The motivation and commitment of its individual orchestral players adds greatly to the public's enjoyment of our opera presentations.

Through both its outlets, RTE continues to promote and encourage all art forms. We are particularly grateful to all our friends in TV and Radio broadcasting who support us through coverage of our events.

DGOS Opera Ireland is equally appreciative of the unequivocal support of the RTE Authority, the Marketing Department and the administration and public relations team in the Music Department.

THE IMPORTANCE OF BEING ...



... INDEPENDENT.

Sunday Independent

IN EVERY WAY THE COMPLETE SUNDAY.

DGOS OPERA IRELAND

presents
The Opéra de Marseille production of

LA TRAVIATA

Opera in three acts

Music Giuseppe Verdi Libretto Francesco Maria Piave
after the novel by Alexandre Dumas fils
'La dame aux Camélias'

Conductor David Lloyd-Jones

Producer Vivian Coates
from the original production by
Christiane Issartel

Chorus Master Claudio Büchler

Designer Jean-Noël Lavesvre

Lighting Designer Kim Nichols

Choreography Jacques Fabre
re-executed by Gavin Dorrian

DGOS Opera Ireland Chorus

RTE Concert Orchestra
by kind permission of the RTE Authority

29 November, 1, 3, 5, 7, 9 December 1994

There will be two intervals



General Manager David Collopy
Artistic Director Dorothea Glatt





Giuseppe Verdi

CAST

<i>Violetta Valery</i>	Marie-Claire O'Reirdan
<i>Flora Bervoix, her friend</i>	Sarah Fryer
<i>Annina, her maid</i>	Margaret Maguire
<i>Alfredo Germont</i>	John Fowler
<i>Giorgio Germont, his father</i>	Evgenij Demerdjev
<i>Gaston, Vicomte de Letorières</i>	Leonardo de Lisi
<i>Baron Douphol</i>	Detlef Roth
<i>Marquis D'Obigny</i>	Richard Whitehouse
<i>Doctor Grenvil</i>	Anthony Smith
<i>Joseph, Violetta's Servant</i>	John Scott
<i>Servant to Flora</i>	Noel O'Callaghan
<i>Messenger</i>	Proinnsias O'Raghallaigh
<i>An Angel</i>	Louis Scott
<i>A Child</i>	Orla Devine
<i>Répétiteur</i>	John Shea
<i>Stage Manager</i>	Nora Ní Cosgraigh
<i>Assistant Stage Manager</i>	Caroline Rooney

La Traviata was first performed at La Fenice, Venice on March 6th, 1853.
The first Dublin performance was at The Theatre Royal, October 14th, 1856.

SYNOPSIS

ACT ONE

In the salon of the beautiful demi-mondaine, Violetta Valéry, a party is in progress. Among the guests is Alfredo Germont. He is introduced to Violetta by Gaston who explains to her that for a year and more the young man has been in love with her from a distance. Invited by Violetta to sing a drinking song, Alfredo launches into the spirited *Libiamo nei lieti calici* in praise of the gay life. As the guests are about to go dancing in another room, Violetta is stricken by a sudden faintness and a spasm of coughing – a sinister premonition of the fatal disease that already ravages her. She quickly recovers, however. As soon as they are alone, Alfredo tells her of his long-felt love. (*Un di felice, eterea.*) Violetta at first takes this declaration lightly and advises him that it were best to forget her. Seemingly as an afterthought when Alfredo is about to leave, she gives him one of her camellias with the promise that she will meet him again “when the flower has withered”.

When all her guests have gone Violetta’s great scena, “*Ah, forse é lui*” begins. Strangely perturbed by her encounter with the young man, the brittle woman of the world wonders whether this might not be what she has never yet experienced – a serious love (*un serio amore*). With a bitter laugh she quickly dismisses these wistful thoughts as folly. Her chosen path of frivolous dissipation must now, she knows, be followed to its end. But as towards the close of the brilliant *cabaletta* the voice of Alfredo reaches her from below her balcony, we know that her resolve is already weakening and that the two are destined to meet again.

ACT TWO – Scene One

Violetta and Alfredo have indeed met again and have been three months together in her secluded country house near Paris. In his aria *Dei miei bollenti spiriti* Alfredo tells of their happiness in this rural haven of peace. Annina, Violetta’s maid, enters. She is returning, Alfredo learns, from Paris where she had been sent to sell most of her mistress’s remaining possessions in order to pay the considerable expenses of the establishment. Greatly shocked and humiliated by this unexpected information, he declares he will go himself to Paris at once to raise some money. When Violetta has re-entered, a visitor is announced. It is Giorgio Germont, Alfredo’s father, come to rescue his son from, as he imagines, the toils of a mercenary female. From being nonplussed by the dignity with which Violetta meets his charge (“I am a woman, sir, and in my own house”), old Germont is further discomposd when



Motor*ard*



When
it comes to
Private Car
Insurance
we put you
on the
right road.



Guardian
Insurance

Wolfe Tone House, Wolfe Tone Street, Dublin 1. Telephone: (01) 872 1000.

she quickly convinces him, with proof in hand, that hers is the money, not Alfredo's, which pays for all this "luxury" he has indicated. He begs her, however to leave Alfredo, pleading that while the family scandal of their association remains, the young man whom his daughter loves will not marry her. Violetta at first violently refuses the strange demand – she would rather die than give up Alfredo. This dialogue proceeds in the form of a duet of great pathos. Finally, convinced by Germont's reminder that as soon as her youth and beauty fade she will have no hold on Alfredo ("What then?" he asks), Violetta consents. In return she asks only a blessing of the old man. Germont goes to wait in the garden for his son. As Violetta is writing a farewell letter to Alfredo, the latter enters in search of his father. Concealing her letter from Alfredo's eyes, Violetta embraces him and in the great outburst *Amami Alfredo, quant'io t'amo... Addio!* (the climax of the opera) she declares undying love for him. She runs distractedly from the room. A servant soon enters with Violetta's letter. As Alfredo reads the shattering words, Germont père reappears. Neither his comforting words nor his appeal (*Di Provenza*) to the prodigal to return to his family can calm Alfredo's frenzy. Believing that Violetta has left him to return to Paris and a former lover, the Baron Douphol, Alfredo dashes off in pursuit with thoughts only of revenging himself on her.

ACT TWO – Scene Two

Paris. The salon in the house of Flora, a friend of Violetta's. The guests are entertained by a ballet featuring Spanish



gypsies and matadors. All Violetta's old friends are there. News of her break with Alfredo has already reached Paris so that on the arrival of Alfredo, who is soon followed by Violetta on the arm of Baron Douphol, the atmosphere becomes electric. Alfredo sits down at a card table and, excited by his phenomenal winnings keeps up a run of ironic comments designedly offensive to Violetta and the Baron. The latter reacts, joins the card game and loses to Alfredo. As they rise to go to supper the Baron remarks that he will have his revenge after supper. Alfredo's reply is a veiled challenge to a duel. Violetta, in great agitation, returns to the empty stage. She has sent for Alfredo to warn him to beware of the Baron, a dangerous swordsman. Keeping her promise to his father, she maintains to him that she loves him no more and that the Baron is now her "protector". Enraged by this, Alfredo loudly summons all the guests.

Pointing to Violetta, he proclaims the favours he received from her and with the brutal words *Qui testimon vi chiamo ch'ora pagata io l'ho* ("I call you all to witness that I've paid in full") he throws his winnings at her feet. Old Germont, a witness to the shameful episode, disowns the son who insults a woman thus. The Baron challenges Alfredo to a duel and all the company express their reaction in the concerted finale to the Act.

ACT THREE

The last Act is introduced by the beautiful and poignant orchestral prelude to which the curtain rises on Violetta's bedroom. She is sick and poor, with only the faithful Annina to attend her. It is early morning and carnival time. Dr. Grenvil visits the invalid who is not deceived by his comforting assurances of recovery. To Annina the Doctor confides that her mistress has but a few hours to live.



Left alone for a moment, Violetta rereads a cherished letter from old Germont which tells her that after the duel, in which the Baron was wounded, Alfredo had to flee the country; that he now understood the nature of Violetta's great sacrifice and was hastening back to her. "Too late!" she cries and in the very moving soliloquy *Addio del passato* she pictures her approaching end, lonely and forgotten, her beauty gone. The sounds of carnival are heard outside, and Annina rushes in to prepare her mistress for a visitor. It is Alfredo who implores her forgiveness. Forgetting her sick condition, they plan a new life together far from Paris, *Parigi, o cara*, but Violetta is now too exhausted even to dress. Alfredo sends Annina to fetch the doctor, but Violetta realises that nothing can help her now. In an outburst, she protests against her fate at dying so young *Gran dio! morir si giovine*, and Alfredo adds his tears to hers.

Annina returns with Dr. Grenvil and Germont, who gives Violetta his blessing. Violetta asks Alfredo to take a locket containing a miniature of her: should he one day marry it will be for his wife, from one who will be in Heaven praying for them both. The others express their great sorrow, and Violetta suddenly feels her pain has ceased. She tries to greet life once more, but sinks back, dead.

RANK XEROX

**TOTAL
SATISFACTION
GUARANTEE**

3 YEAR · NO QUIBBLE · MACHINE REPLACEMENT

Rank Xerox
The Document Company

A PRODUCER'S PERSPECTIVE

Christiane Issartel is the originator of this *La Traviata*, which she first produced for Opéra de Marseille in 1983. The following are some of her thoughts on the characterisation, which she penned for the original programme.

The anguish and tragedy of loneliness.

Because a young pretty girl, already a little perverse, was offered by a shameless father to a depraved old man, because at the tender age of eleven she already knew the more sordid aspects of life, because this young peasant girl with angelic looks, innate elegance had at her feet all of feverish Paris at the end of the romantic era, and because among her army of admirers, a shy young writer, loved her and dedicated his only work to her, and in turn an inspired musician, also seduced by her, gave a legendary destiny to this prematurely faded flower. Thus could the story of *La Traviata* be summarised.

However, what is hidden behind this enigmatic ghost, who has come to symbolise sacrificial love? A new image of a dedicated sinner? The model victim of a strangling middle class society? One of the most gracious symbols of legendary love?

In fact, as she appears to us, this woman offers us four lives, four faces: Marie Duplessis (1824 -1847), the 'authentic one', a full-blooded, romantic courtesan, complex and bewitching, Marguerite Gautier, the sometime wilful, but gentle, radiant and regal heroine of the earlier Dumas' novel and nearest to his model, a heroine who has her heart broken by love; Marguerite Gautier (again), this time from the play by the same Dumas, a more theatrical character

who in losing her mystery, gains in pathos; finally, Violetta Valery, the character from the opera, the 'straying one' as the deliberately moralising title of the piece calls her, a more fashionable, watered-down version of the original, without mystery nor any real poetry. But she sings, the music goes straight to the heart and the legend takes off.

In this glittering and refined creature, in this troubled woman whom a bevy of authors stripped of her true nature and covered in goodly sentiment, was there only one little heart ready to be sacrificed at the altar of masculine vanity? Is the truth not something else, hidden behind the veneer and invented feelings, even hidden behind the love and redemption, like in a dream or nightmare? When all is said and done, Marie-Marguerite-Violetta only offers us the painful intoxication of obsessive loneliness. Mingled with the inevitability of illness, is an emptiness where oblivion seems out of reach, oblivion which she



Alexandre Dumas

will seek in laughter, in alcohol, through passing fancies, love, parties and delirium, but which she will only find in death.

Nothing could save her from it, not even this difficult and false love, invented by an author who reveals in his youthful work an ambivalent truth. In fact, faced with a woman at the same time loved and elusive, Alexandre Dumas confesses to us under two guises – through the young ardent hero, awkward and thoughtless, and through the arrogant, narrow-minded and rigid father, who later, at the author's will, stops the young man in his tracks. The moralising father will punish the violent excesses of romantic youth in order to glorify the all-powerful mores of the bourgeoisie. From the outset, he is talking of property, shame, dishonour, offence and revenge and invokes God, in order to justify it all. The librettist and the musician respectfully follow the double author in his incessant race for

virtue and are even more oblivious of the basic truth. Only the music can make us forget the awkward words of condemnation.

Therefore, what does it matter if Armand, now Alfredo, shows this same selfish love and only offers to his victim, the chance of becoming his property?

'If only you were mine' . . . , 'My Violetta has left her 'past-times' for me, she has forgotten everything for me', 'Here, beside her, I feel myself reborn, oblivious of the universe, I live in heaven.' This great happiness renders him oblivious of her happiness. Luckily, she is happy, but she talks about it too much, and when she does, it is in the past tense. 'I was too happy', she says, when Alfredo's father, without removing his hat, comes to pour out his intolerable request for sacrifice.

What does this jumble of hypocrisy matter, since Marie-Marguerite-Violetta is going to give expression to a sensuous and sorrowful lyricism which will transcend the century? From the brilliant and desperate intoxication of 'Sempre libera' (Act 1) to the dismal resignation of 'Dite alla giovine' (Act 2); from the exasperation of the passionate 'Amami, Alfredo, amami quant'io t'amo' (Act 2) to the fateful 'Addio del passato' (Act 3). At the time of her death, the emotion will reach its height and will not be 'tarnished by the living, singing, 'O mio dolor', and thinking as always of themselves. A dignified retort, it is true, from Dumas fils' Armand Duval, when he says 'Dead? My God, what will I become?' What does it matter, this woman alone moves us.

Liberated by money, trapped by love and her love of love, she was sick and sad, or perhaps too cheerful, with a



A portrait of Marie Duplessis whom Dumas portrayed as Marguerite Gautier in his novel.



Maria Callas as Violetta, La Scala 1955.

cheerfulness that is sadder than grief, a multi-faceted woman whose lonely anguish nothing nor nobody could tear down. Let's leave the final word to her.

'So it is, that one day, the hapless
wretch fails.

Hopes of a recovery are futile.

Nevertheless, if God in his
indulgence is kind,

Man will remain merciless.'

(An inimitable musical poem on the fatal marriage between love and death.)

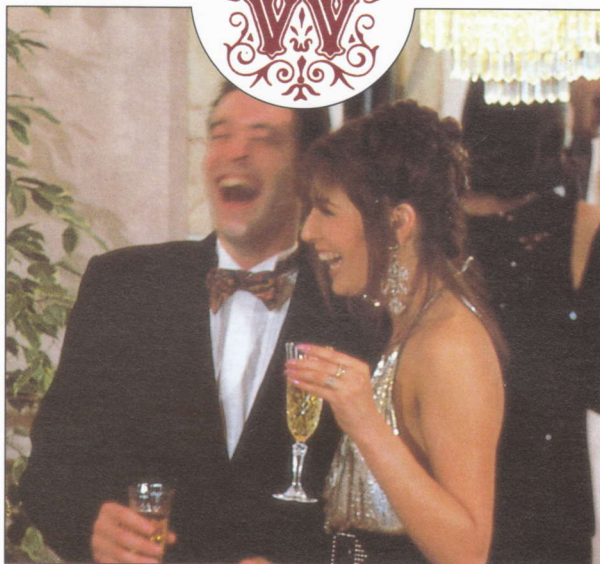
The production will only aim to restore to the piece its dark musing on gloom and emptiness.

Christiane Issartel, 1983

*Reproduced by kind permission of the author, in
a translation by Fidelma Kelly.*



Violetta in La Traviata tests the singing and acting abilities of a soprano to the limit. Among the most memorable interpreters of this Verdi heroine at the Metropolitan Opera are Lucrezia Bori (during the 1920s and '30s), Licia Albanese (1940s, '50s, '60s) and Maria Callas (1958), all shown above.



The Westbury, the warm heart of Dublin

An International Hotel right in the heart of a cosmopolitan city.
Dublin's fashionable Grafton Street is just 20 paces from your door -
full of life, fun and the best of shops.

•
Five minutes stroll takes you up to St. Stephens Green with it's acres of
parkland while galleries, museums and theatres are just moments away.

•
And when you experience the elegance and luxury of the Westbury it
will come as no surprise to learn that it is a member of the
Leading Hotels of the World.

*Within a few minutes stroll of fashionable shops, galleries,
museums, and theatres.*

The Westbury

Phone (01) 679 1122

*The Leading Hotels of the World**



DOYLE HOTELS

Be An Opera Angel

DGOS Opera Ireland is Ireland's premier opera company.

Opera is becoming more and more popular. It's also becoming more and more expensive.

An Opera Angel is someone who loves opera and can help the company financially.

Friend

£50 PER ANNUM

Priority booking on all DGOS Opera Ireland associated events.

Newsletter twice yearly.

Evening lectures.

Access to information line on Opera Tours.

Patron

£200 PER ANNUM

Priority booking on all DGOS Opera Ireland associated events

Newsletter twice yearly.

Evening lectures.

Access to information line on Opera Tours.

Easy Payment System.

Tax Allowance on £130 of your subscription.

Complimentary Concert and Reception during the year.

Complimentary programme.

Complimentary coat hanging service during performances.

Complimentary car parking facility during performances.

Applicable only to Individuals



Dedication. Dedication is the back bone of creative development. At Bank of Ireland, we're dedicated to providing the most imaginative and useful variety of banking services. We're dedicated also, to developing and supporting the talent that lies behind good ideas and initiatives.



Bank of Ireland



RTE CONCERT ORCHESTRA

PRINCIPAL CONDUCTOR: Proinnsias O'Duinn

1st VIOLINS

Michael d'Arcy (Leader)
Michael Healy (Co-Leader)
Mircea Petcu
Fionnuala Sherry
Pamela Forde
Sunniva Fitzpatrick
Eileen Murphy
Louis Roden

2nd VIOLINS

Elizabeth MacNally
Paul O'Hanlon
Roisin Cavanagh
Mairead Nesbitt
Arthur McIver
Donal Roche

VIOLAS

Padraig O'Connor
Ruth Mann
Tommy Kane
Michelle Lalor

CELLOS

David James
Annette Cleary
Catherine Behan
Hilary O'Donovan

BASSES

Martin Walsh
Seamus Doyle

FLUTES

Elizabeth Petcu
Deirdre Brady

PICCOLO

Deirdre Brady

OBOES

Peter Healy
David Agnew

CLARINETS

Jean Duncan
Michael Seaver

BASSOONS

John Leonard
Carole Block

HORNS

David Carmody
Declan McCarthy
Fearghal O'Ceallachain
Mary Curran

TRUMPETS

Eoin Daly
Davy Martin

TROMBONES

David Weakley
John Tate
Patrick Kennedy

TUBA

Rory Boyle

TIMPANI

John Fennessy

PERCUSSION

Richard O'Donnell
Tony Kavanagh

HARP

Ann Jones

ADMINISTRATION

HEAD OF MUSIC

Cathal MacCabe

HEAD OF ORCHESTRAS/ PERFORMING GROUPS

Simon Taylor

ORCHESTRA MANAGER

Sam Ellis

LIBRARIAN

Simon Clyne

P.R./PROMOTIONS

EXECUTIVE

Laurie Cearr

CONCERTS MANAGERS

Claire Meehan
Pat Dunleavy

PLANNING

CO-ORDINATOR

Maureen Donohoe

ORCHESTRA

ASSISTANTS

Colm Hanlon
Daniel McDonnell

A clay mask with a smiling face is mounted on a wooden stick. The background features a banner with the word 'ARTS' and a red section on the right.

SUPPORTING
THE ARTS

DGOS OPERA IRELAND CHORUS

SOPRANI

Anne Deegan
Noreen Hanratty
Emer Hartnett
Catherine Kennedy
Sheila Moloney
Niamh O'Brien
Joan Rooney O'Farrell
Emma Scott
Rachel Talbot
Roisin Toal

MEZZO-SOPRANI

Miriam Blennerhasset
June Ellison
Marie Hegarty
Margaret Maguire
Cliona McDonough
Dearbhla Walsh

TENORI

Kevin Deignan
Mel Keenan
John McKeown
Dan O'Connor
John Scott
Billy Strachan

BASSI

John Brady
Des Caplis
Bryan Carr
Jeffrey Ledwidge
Noel O'Callaghan
Proinnsias O'Raghallaigh

DANCERS

Shereen Lawlor
Andrea Edmonds
Sean Dwyer
Mark McDonnell
Damian Simon
Jane Wardick
Rebecca Reilly
Orie Mura

WAITERS

Alan Richardson
Tony McCallian

CREDITS

DGOS Opera Ireland would like to acknowledge the assistance of the following:

Our Colleagues at Opéra de Marseille and Opera d'Avignon:

Charles Roubaud, Production Director
Magali Fustier, Wardrobe Supervisor

The following for supply of wigs:

Ruth Edwards, Gary Machin, Alexis Turner, Annette Bragas, Linda Cowell,
Angela Watson, Michelle Finemore, Tapio Salami and Simone Vollmer

Cover Photography:

Kevin Dunne

Grateful Thanks to:

Arnotts

Michael O'Cleary

Poco Loco

Temple Bar Opticians

Abbey Theatre – Prop. Store

Mr. Walter Girvan – Bus Eireann

Maeve Widger Drama School & Agency

Burke Brothers

McDowell's Jewellers

Wexford Festival Opera

Walton's Musical Stores

Victor Kelly

Stena Sealink – Official Travel Sponsor

The Core School of Theatre Studies

For Corporate Hostess Uniforms:

Grainne O'Rourke – Steilmann

Water has an amazing effect on some people. At the Cerebral Palsy Clinic on Sandymount Avenue in Dublin they've had their swimming pool a little over two years now. Apart from being great fun to splash around in it works wonders for these children. It's excellent therapy.

The project to build the pool was part-funded by **The National Lottery**. Last year over **£35 million** was distributed to **Health, Charities & Community Projects**. Beneficiaries included day care centres for the very young and old, medical research centres, hospitals and charities representing the physically and mentally handicapped.



Each time any one of the National Lottery's games is played a portion of the money goes towards projects like these, contributed **on your behalf**. If you're one of the many who play we'd just like to say **thank you**.

FUNDING

DGOS OPERA IRELAND is deeply indebted to our Sponsors and Associates who by their continued support and encouragement ensure the development of opera in Dublin

PRINCIPAL SPONSORS



ASSOCIATE SPONSORS

Irish International Advertising
Irish Independent

David Allen Holdings
Bus Eireann

PERFORMANCE SPONSORS – 1994



Doyle Hotel Group



Bank of Ireland

RANK XEROX



FOUNDATION SPONSORS

Aer Lingus
Aisling Technology
Arthur Andersen & Co.
Bus Eireann
Burmah Castrol (Ireland)
Canon (Ireland)
Clancourt Group Holdings
Craftprint
Edenbrook Investments
Electricity Supply Board
First National Building Society
Glen Dimplex
Grainne O'Rourke – Steilmann

Guinness Ireland
Iarnrod Eireann/Irish Rail
Independent Newspapers
International Office Interiors
International Screen
ICS Building Society
Jack Restan Displays
John Player & Sons
Mrs Margaret McDonnell
Plant Life
The Commons Restaurant
The Jones Group
Toyota Ireland

CORPORATE SPONSORS

A & L Goodbody Solrs.
AccBank
Aer Rianta
Ansbacher & Co.
Bank of Ireland Finance
Brennan Insurances
Buck Consultants
Coca Cola Bottling Company
Coyle Hamilton
CRH plc
DCC
Dunnes Stores
Esso Ireland
Europlast

Fanagan Funeral Directors
Hibernian Insurance
Irish Life Assurance plc
M & G
Marsh & McLennan Ireland Ltd.
Memorex Telex (Ireland)
National Cold Storage
Siemens Nixdorf
Standard Life Assurance
Statoil Ireland
Telecom Eireann
The Hibernian Hotel
Ulster Bank
Unitherm Products Ltd.

PATRONS

Berkeley Claire Mrs
Bielstein Juergen Mr
Boland Sylvester P Mr
Bourke E J Mr
Bowler Gillian Ms
Brennan Patrick J Mr
Burke Adrian Mr
Burke Patrick Mr
Byrne Breffni Mr
Byrne Seamus Mr
Byrne Joyce Mrs

Clare Anthony Professor
Conlon Raymond G Mr
Crowley Niall Mr
Cullagh Thomas Mr

Daly Marcus Mr
Diamond Alec Mr
Downes Desmond & Margaret
Doyle Stella Ms
Duggan Patrick Mr
Dunne Thomas B Mr
Dunphy Tom Mr

Eustace Peter Mr

Fagan Patrick & Anne
Folens A & J
Foley Maurice & Maire
French John P Mr

Gallagher Joseph E Mr
Gilligan P T Mr
Gray Joan Mrs
Green Ita Ms

Greene Joseph Dr & Mrs
Hamell Pat Mr
Harkin Maura Ms
Hayes Michael Mr
Hely Hutchinson Mark Mr
Heneghan P D Mr
Herbert Daniel N Mr
Hodkinson Barry Mr
Houlihan Michael Mr
Hughes Anthony Prof
Hurley Helena Dr

Jackson Celia Ms
Jordan Joseph Mr

Keane David Mr
Keenan Dr Marguerite
Kelly Paul A Mr
Kenny Vivian & Eveleen
Kenny Edmond A Mr

Lass David Mr
Lennon Declan Mr
Lepere John Mr
Linehan T Anthony Mr
Long Carmel Dr

MacNamara Mary Ms
Marsh Helen Jane Ms
McGlade Paul Mr
McGonagle Pat Mr
McGough Joseph Dr
McGough Nancy Dr
McGuckian Alastair Dr
Meagher W E
Menton James G Mr

Mooney Bart Mr
Mooney R A H Mr
Murphy Gerard Mr

Nolan Doreen Dr

O'Byrne Clodagh Ms
O'Carroll Gerard Mr
O'Connor Angela Mrs
O'Donnell John Dr
O'Donoghue Donagh Mr
O'Kelly Dermot J Dr
O'Mahony G A Mr
O'Mara Claudia Ms
O'Mara-Walsh Eileen Ms
O'Reilly Terence Mr
O'Rourke Frank & Rose

Pollmeier Ranka Mrs
Prendiville Walter Prof

Ryan Mr Richie

Smyth James J Mr
Spellman Michael Mr
Stahl Cecilia Mrs
Stevens Bill Mr

Tierney Daniel P Mr
Tierney Pauline Mrs
Turpin James S Mr

Victory Donal Mr

White Therese Dr

OPERA LECTURE SERIES

The final lecture in Derek Walsh's Winter series of illustrated opera talks will take place on Thursday December 15th and the topic will be:


Great Singers from the Archives

The Spring series will recommence on January 19th '95 and will run as follows:

JANUARY 19th – Verdi's Contemporaries
FEBRUARY 16th – Balfe, Wallace and Benedict
MARCH 23rd – Some Contemporary Singers
APRIL 13th – Il Trovatore – Don Giovanni

TIME: 8.00 p.m. VENUE: Buswell's Hotel, Molesworth Street, Dublin 2

All dates are Thursday Evenings. ADMISSION: FREE



NUMBER TWENTY NINE

An Exhibition of home life in Dublin 1790-1820

Come visit Number Twenty Nine, Lower Fitzwilliam Street, a completely restored middle-class house of the late 18th century. Electricity Supply Board in conjunction with the National Museum of Ireland have sought to recapture the atmosphere and furnishings of a typical comfortable house of the period 1790-1820.

From basement to attic is housed a unique collection of artefacts and works of art of the time.

Group Bookings must be made in advance.
Tel. No. 01-7026165



Opening Times:

Tuesday to Saturday - 10 a.m.-5 p.m.

Sundays - 2 p.m.-5 p.m.

Closed Mondays and for two weeks prior to Christmas

Admission Free



ELECTRICITY SUPPLY BOARD
BORD SOLATHAIR AN LEICTREACHAIS

DGOS OPERA IRELAND

PATRON: Mary Robinson, President of Ireland

PRESIDENT: Professor Anthony G Hughes D Mus Comm.

VICE-PRESIDENTS: Margaret McDonnell, J F MacInerney Cav., Donald J. Potter Cav.Uff., Aileen Walsh

BOARD OF DIRECTORS

Frank O'Rourke (Chairman)
Patrick Brennan
Adrian Burke
Barry Hodkinson
Denis Magee

CHORUS MASTER

Claudio Büchler

WARDROBE SUPERVISOR

Mary Fisher

REPETITEURS

Alex Collinson
John Shea

WARDROBE MISTRESS

Carmel Nugent

GENERAL MANAGER

David G Collopy

PRODUCTION MANAGER

Paul Griffin for P.M.A.

WIGS & MAKE-UP

Simone Vollmer

ARTISTIC DIRECTOR

Dorothea Glatt

COMPANY MANAGER

Donal Shiels

WIGS' ASSISTANT

Carole Dunne

ADMINISTRATOR

Kay Keilthy

STAGE MANAGERS

Nora Ni Cosgraigh
Fearga O'Doherty

WARDROBE ASSISTANTS

Margaret Brady
Una Towell
Nana Rossbach

MARKETING CONSULTANT

Patricia McDonnell

ASSISTANT STAGE MANAGERS

Michelle Daly
Caroline Rooney
Fred Wood
Lisa Rubotham

DRESSERS

Clodagh Dunne
Sinead Egan
Maggie Naughten

MARKETING EXECUTIVE

Fidelma Kelly

ASSISTANT TO ARTISTIC DIRECTOR

Angela McCrone

MASTER CARPENTER

Paul Foley

WARDROBE HELPERS

Dick Hanrahan
Mary Byrne

ADMINISTRATION SECRETARY

Mary Troy

DEPUTY MASTER CARPENTER

Peter Boyle

TRANSPORT CO-ORDINATOR

Anne Fagan

BOX OFFICE

P T Gilligan
Anne Fagan

STAGE TECHNICIANS

Paddy Skelly
Michael Kelleher

CORPORATE HOSTESSES

Cathy English
Ann Hamilton
Maura Lavelle
Rebecca Martin
Sinead McCormack
Deirdre Naughton
Samantha Rhodes

CHORUS REPRESENTATIVE

Anne Deegan

PRODUCTION ELECTRICIAN

Grant Collie

CHORUS TUTOR/REPETITEUR

Mairead Hurley



*Theatres, concert halls, galleries and The Gaiety
for tonight's performance of 'La Traviata'
by D.G.O.S. Opera Ireland.*

*Our sponsorship works
where your remote control doesn't.*

**AIB ARTS SPONSORSHIP.
WORTH MISSING AN EVENING'S TV FOR.**



Next Summer see
Aida
at Verona
– the home of
Arena Opera



Tours from
£395



My Special Interest Guided Tours have become something of a feature. Whether your interest lies in Art, Culture, Gardens or the Opera Festival at Verona, you can depend on my Tours for value and choice.

Combine your summer holiday, on beautiful Lake Garda, in a top-class 4 star hotel with the magnificent spectacle of Verona Opera. Next season you could see Aida, Carmen, Turandot, Rigoletto, Cavaleria Rusticana and I Pagliacci. There are many excursions available including tours of Venice and the Dolomites.

Before you decide, be sure to see my brochure which will be available shortly from D.G.O.S. Opera Ireland – Telephone 01-4535519.

Sincerely,

A handwritten signature in dark ink, which appears to read "Harry Cahill". The signature is fluid and cursive, with a large loop at the end.



DGOS OPERA IRELAND PRODUCTIONS 1941-1994

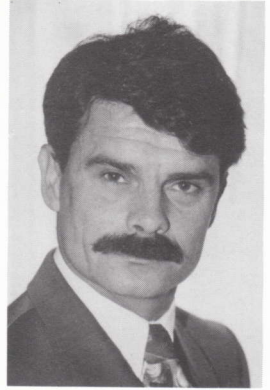
Dates indicate the first and most recent DGOS Opera Ireland productions.

Salvatore Allegra		Christoph W Gluck		Gioacchino Rossini	
Ave Maria	1959	Orfeo ed Euridice	1960, 1986	Il barbiere di Siviglia	1942, 1991
Medico suo malgrado	1962			La Cenerentola	1972, 1979
		Charles Gounod		L'Italiana in Algeri	1978, 1992
Michael W Balfe		Faust	1941, 1980		
The Bohemian Girl	1943	Roméo et Juliette	1945	Camille Saint-Saëns	
				Samson and Delilah	1942, 1979
Ludwig van Beethoven		George F Handel			
Fidelio	1954, 1994	Messiah	1942	Bedřich Smetana	
				The Bartered Bride	1953, 1976
Vincenzo Bellini		Engelbert Humperdinck			
La sonnambula	1960, 1963	Hänsel und Gretel	1942, 1994	Johann Strauss	
Norma	1955, 1989			Die Fledermaus	1962, 1992
I Puritani	1975	Leos Janacek		Der Zigeunerbaron	1964
		Jenufa	1973		
Benjamin Britten		Ruggiero Leoncavallo		Richard Strauss	
Peter Grimes	1990	I Pagliacci	1941, 1973	Der Rosenkavalier	1964, 1984
Georges Bizet		Pietro Mascagni		Ambroise Thomas	
Carmen	1941, 1989	L'amico Fritz	1952	Mignon	1966, 1975
Les pêcheurs de perles	1964, 1987	Cavalleria rusticana	1941, 1973		
				Peter Ilich Tchaikovsky	
Gustave Charpentier		Jules Massenet		Eugene Onegin	1969, 1985
Louise	1979	Manon	1952, 1980	The Queen of Spades	1972
		Werther	1967, 1977		
Francesco Cilea		Wolfgang Amadeus Mozart		Giuseppe Verdi	
Adriana Lecouvreur	1967, 1980	Così fan tutte	1950, 1993	Aida	1942, 1984
		Don Giovanni	1943, 1990	Un ballo in maschera	1949, 1992
Domenico Cimarosa		Idomeneo	1956	Don Carlos	1950, 1985
Il matrimonio segreto	1961	Il Seraglio	1949, 1964	Ermani	1965, 1976
		Le nozze di Figaro	1942, 1991	Falstaff	1960, 1977
Claude Debussy		The Magic Flute	1990	La forza del destino	1951, 1973
Pelléas et Mélisande	1948			Macbeth	1963, 1985
				Nabucco	1962, 1986
Léo Delibes		Jacques Offenbach		Otello	1946, 1981
Lakmé	1993	Tales of Hoffmann	1944, 1979	Rigoletto	1941, 1994
				Simon Boccanegra	1956, 1974
Gaetano Donizetti		Amilcare Ponchielli		La Traviata	1941, 1994
Don Pasquale	1952, 1987	La Gioconda	1944, 1984	Il Trovatore	1941, 1988
L'elisir d'amore	1958, 1987				
La Favorita	1942, 1982	Giacomo Puccini		Gerard Victory	
La Figlia del		La Bohème	1941, 1993	Music Hath Mischief	1968
Reggimento	1978	Gianni Schicchi	1962		
Lucia di Lammermoor	1955, 1991	Madama Butterfly	1942, 1993	Richard Wagner	
		Manon Lescaut	1958, 1991	The Flying Dutchman	1946, 1964
Friedrich von Flotow		Suor Angelica	1962	Lohengrin	1971, 1983
Martha	1982, 1992	Tosca	1941, 1990	Tannhäuser	1943, 1977
		Turandot	1957, 1986	Tristan und Isolde	1953, 1964
				Die Walküre	1956
Umberto Giordano		Licinio Refice		Ermanno Wolf-Ferrari	
Andrea Chénier	1957, 1983	Cecilia	1954	Il segreto di Susanna	1956
Fedora	1959				

DAVID COLLOPY – General Manager

David is the most experienced opera administrator in Ireland. An accountant by profession, he joined Wexford Festival Opera in 1980. During his time there, he played a large part in developing the Festival into an operatic event which now enjoys wide international acclaim. Following a period spent working in a London based design consultancy, he joined the then D.G.O.S. in 1985 as their first professional administrator and has been instrumental in transforming the organisation into a highly professional unit.

His commitment to increase the level of private sector funding for the company is reflected in the growth of commercial sponsorship in recent times, funds which assist greatly in fulfilling his ambition to broaden the art-form by bringing opera to the greatest number of people.



DOROTHEA GLATT – Artistic Director

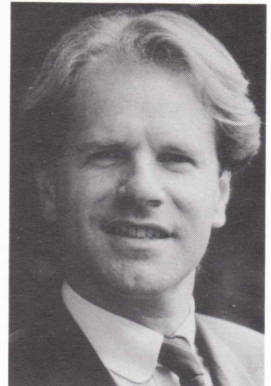
Born in Karlsruhe, Germany, Dorothea Glatt is a graduate of Philosophy and Romance languages, and holds a Ph.D. in Musicology from the University of Heidelberg.

She has a wealth of operatic experience gained in the opera-houses of Frankfurt, Nice and at the Bayreuth Festival, where she is Assistant to Wolfgang Wagner, with responsibility for casting, programme planning and language coaching. She has also worked as a Music Editor for German radio and television, and is a frequent member of the jury of International Music Competitions. Dr. Glatt's most recent position was as Assistant Opera Director at Opéra de Nice where for the past six years, she has worked closely with the symphonic and operatic departments.



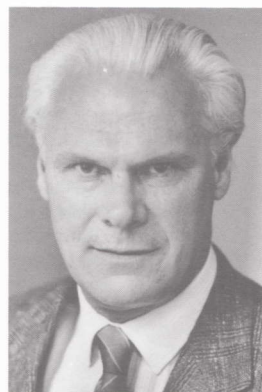
CLAUDIO BÜCHLER – Chorus Master

Claudio Büchler, was born in Oslo, Norway, of Argentine parents and was raised in Austria. His musical formation began with lessons in piano and french horn, which he subsequently studied at the University of Vienna, graduating in 1973 with a degree in french horn, composition and conducting. Further studies in orchestral conducting were completed in 1981 under Prof. Otmar Suitner in Vienna. In 1982 he took up the post of administrative and artistic director of the Pro Arte Orchestra in Vienna University, and later worked as conductor and repetiteur in Passau and in Regensburg, Germany. He has also undertaken conducting courses under Leonard Bernstein in Schleswig Holstein and under Gerd Albrecht in Berlin. In 1990, Claudio was invited to Argentina as Guest Conductor and has also worked as musical assistant and conductor on the Aix-en-Provence Festival and in Salzburg. During 1993-1994, he was Assistant Chief Conductor at the Opéra de Monte Carlo. An able linguist, Claudio speaks Spanish, French, German, Italian and English.



DAVID LLOYD-JONES – Conductor

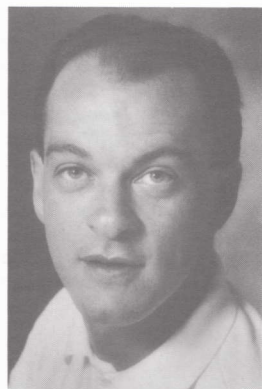
David Lloyd-Jones began his career in 1959 on the music staff at the Royal Opera House, Covent Garden and has worked with all the major British companies and at Wexford, Bath, Edinburgh, Cheltenham and Leeds Festivals. Founder and former Artistic Director of Opera North, David has conducted over fifty productions during his twelve seasons there, including some rare revivals. He is also Founder Conductor of the English National Philharmonia, with whom he conducts numerous orchestral and choral concerts. His international operatic experience includes *Boris Godunov* in the former Soviet Union, *Die Meistersinger* in Karlsruhe, *Carmen* in Bulgaria, *The Queen of Spades* and *La Bohème* for Opéra de Nice, *The Love of Three Oranges* for New Israeli Opera, *Albert Herring* and *Carmen* in Toronto, and *Boris Godunov* in Santiago. Earlier this year, he conducted concerts with the Ulster Orchestra and a new production of *La Rondine* at Opera North to great critical acclaim.



VIVIAN COATES – Producer

Born in Dublin, Vivian studied at both Dublin City University and the College of Music. As assistant director, he has worked with Scottish Opera (*Carmen*, *Billy Budd*), with Opera North (*Le nozze di Figaro*, *Snakes and Ladders*, and with the D'Oyly Carte Opera Company (*Gondoliers*). At home, he has assisted on productions with Wexford Festival Opera, (*Zaza*, *The Devil and Kate*), *Rigoletto*, *The Pearl Fishers*, *Il Trovatore*, *Tosca* and the Irish premiere of *Peter Grimes* for DGOS Opera Ireland.

He has directed numerous productions which include *La Traviata* for Castleward Opera, Northern Ireland and Lyric International, Cambridge; *Dido and Aeneas*, for Trinity College of Music, London; *Gianni Schicchi* for Opera Venture, London, and *Revolutions* at the London College of Fashion. Other works include *Die Zigeunerbaron*, *Brigadoon*, *Jesus Christ Superstar* and the highly acclaimed new *Pirates of Penzance* in Kilkenny last May. Recent work includes *Eugene Onegin* for Opera Northern Ireland, and the RTE Music production of *Aida* at the Point Theatre.



KIM NICHOLS – Lighting Designer

Kim Nichols started her career in 1975 as a raw assistant electrician, working up to chief electrician/lighting designer with Manchester Library Theatre. She moved to Derby Playhouse, where she was resident until 1985. Since then, she has worked as free-lance lighting designer for various theatre companies, including Liverpool Playhouse, Theatr Clwyd, Manchester Library Theatre, Derby Playhouse, Belgrade Theatre, Coventry, and the Unicorn Theatre.

She has also designed national tours for 'Whirligig' and 'Playdays' - both primarily for children's audiences. Earlier this year, Kim lit 'Dawnpath' by Nicola LeFanu, her first opera, which was a very enjoyable experience. Future plans include work with Birmingham Stage Company on 'George's Marvellous Medicine'. This is Kim's second visit to Dublin.



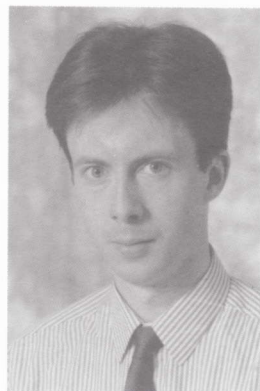
MAIRÉAD HURLEY – Chorus Tutor

Studied at the Royal Irish Academy of Music under Rhona Marshall and at UCD from where she graduated with an honours B.Mus. Joined the staff of the College of Music Dublin in 1984 and has been working there since as repetiteur. In 1991 she won a scholarship to study on the repetiteur's course at London's National Opera Studio. An additional grant from the Irish Arts Council enabled her to study with the world-renowned accompanist Paul Hamburger. Since returning to Dublin she has worked for DGOS Opera Ireland as chorus tutor, Opera Theatre Company and Opera Northern Ireland. Has recorded recitals for R.T.E. radio and was official accompanist for their 'Musician of the Future Competition'. Recent engagements include *La Traviata* for R.T.E., *Don Giovanni* for Opera Northern Ireland, RTE/Bank of Ireland Proms and *Don Giovanni* for Opera Northern Ireland.



JOHN SHEA – Repetiteur

John Shea was born in Kingston-Upon Thames and studied at the Royal College of Music Junior Department, Cambridge University and the Royal Academy of Music where he won a number of prizes for accompaniment. He has freelanced with the Royal Opera Covent Garden, Glyndebourne, Kent Opera, Opera 80, City of Birmingham Touring Opera, Music Theatre Ulster, Opera Northern Ireland, DGOS Opera Ireland and the Britten-Pears School, as well as working on the Italian premiere of Tippett's *King Priam* (Musica nel Chiostro, Batignano 1990), the Canadian premiere of Birtwistle's *Punch and Judy* (Banff MusicTheatre 1991), and the world premiere of James MacMillan's *Visitatio Sepulchri* (Glasgow Mayfest and Edinburgh Festival 1993). He has also worked at the Wexford Festival Opera, at the European Centre for Opera and Vocal Art in Belgium (and on tour in Prague) the Zwingenberg Festival in Germany and at La Monnaie, Brussels. He last worked with DGOS Opera Ireland on *Tosca* in 1990.



GAVIN DORRIAN – Choreographer

Although his roots are in Donegal, Gavin Dorrian was born in Glasgow. He studied at The Royal Scottish Academy of Music and Drama, and later in London, before joining The Scottish Ballet where he remained for four years.

As a dancer he has toured internationally and danced solo roles with The Scottish Ballet, The Iranian National Ballet, The Ballet of the Teatro Alla Scala, Milan, Ballet-Theatre Russillo of the Centre-National Choréographique de Toulouse, France, Vienna Ballet-Theatre and London City Ballet. Based in Dublin, he is principal male teacher to the College of Dance and an executive of the Dance Council of Ireland. He has just completed his fourth season as choreographer to the Wexford Festival Opera and other choreographic credits include the live-action sequences for the feature length film carton *Thumbelina*, Euripide's *The Bachae*, for the 1991 Cardiff Arts Festival and *Die Fledermaus* for DGOS Opera Ireland. He recently completed work on the film version of W.B. Yeats's play *The Cat on the Moon*, directed by Patrick Bergin.



LEONARDO DE LISI – Gaston

Born in Parma, Italy, Leonardo de Lisi studied piano, composition, singing and musicology at the Conservatorio in Padova and later in Parma. He has attended masterclasses under the direction of Elly Ameling, Carlo Bergonzi, Ileana Cotrubas and Lorraine Nubar. His many awards include the

Conegliano Veneto prize in 1986, the Grand Prix Maurice Ravel, second prize at the Stuttgart Hugo Wolf competition in 1987, the Grand Prix Gabriel Fauré in Paris, as well as the Nantes Opera Special award for French Repertoire.

He made his operatic debut at the age of 21 in Galuppi's *Le Nozze di Dorina* in Vicenza. Subsequent roles include Nemorino in *L'elisir d'amore* at the Teatro Verdi in Padova, Alessandro in Mozart's *Il re pastore*, and Oloferne in Scarlatti's *La Giuditta* for the Belcanto Festival, Dordrecht, (Holland). Leonardo has been under contract with Opéra de Nice for the past two years and regularly broadcasts as a soloist on European Radio networks.



EVGENIJ DEMERDJEV – Giorgio Germont

The young Bulgarian baritone Evgenij Demerdjev studied singing with Ressa Koleva at the National Academy of Music in Sofia and since 1991, has been studying with Emma Renzi. In 1991 he became a company member of the Transvaal State Theatre in Pretoria. His roles there included Enrico in *Lucia di Lammermoor*, Valentin in *Faust*, Tonio in *I Pagliacci*, Ezio in *Attila*, Posa in *Don Carlo* and the title role of *Nabucco*. In 1994, he made his European debut at Opéra de Nice, singing Ezio in a new production of *Attila*.

Future engagements include his debut Escamillo in *Carmen* in Pretoria, Renato in *Un ballo in maschera* in Rennes, and *I Puritani*, in Nice, in 1995. 1996 engagements include *Il barbiere di Siviglia* and *Khovanschina* in Nantes, Silvio in *I Pagliacci* for the Deutsche Staatsoper, Berlin, Marcello (*La Bohème*) in Dresden and *Boris Godunov* in Nice.



JOHN FOWLER – Alfredo

American tenor John Fowler has performed leading roles in many of the world's opera houses and has appeared with many of the great operatic personalities of our day, including Montserrat Caballe, Joan Sutherland and Tatiana Troyanos. A prolific performer, John's American appearances include Jacquino/*Fidelio*, Rodolfo/*La Bohème*, Duke/*Rigoletto*, *Les Contes de Hoffmann*, Gianni Schicchi, Edgardo/*Lucia di Lammermoor* all for the Metropolitan Opera, Don José/*Carmen*, Rodolfo/*La Bohème* and the title role in *Les Contes d'Hoffmann* at the Boston Lyric Opera, Romeo/*Roméo et Juliette*, *Madama Butterfly* and the title role in *Faust* for Opera Carolina.

European performances include Edgardo/*Lucia* for Florentine Opera and DGOS Opera Ireland, Romeo/*Roméo et Juliette* in Zurich, Percy/*Anna Bolena* in Madrid, the title role in *Werther* at the Opéra de Nice, appearances in *Manon* at the Vienna Staatsoper, in *Lucia* for WNO, in *Der Rosenkavalier*, Rodolfo/*La Bohème*, Alfredo/*La Traviata* at Hamburg and once again in *La Traviata* in Belfast. This is John's second appearance with DGOS Opera Ireland.



BIOGRAPHIES

SARAH FRYER – Flora

Sarah Fryer was a specialist music pupil at Wells Cathedral School in the U.K. Further musical studies were undertaken at the Royal Northern College of Music in Manchester and in Florence with the soprano, Suzanne Danco. A busy concert soloist, Sarah has recorded Rachmaninov's Vespers with the Philharmonia Chorus and recently performed Mozart's Requiem in London and Elgar's *Dream of Gerontius* in Canada. Her operatic roles include Wellgunde in the new production of *The Ring* conducted by James Levine, and 1st Knappe in *Parsifal* conducted by Giuseppe Sinopoli, both at the 1994 Bayreuth Festival. Other roles include Nancy (*Albert Herring*) at the Aldeburgh Festival and Second Lady in *The Magic Flute*.



MARGARET MAGUIRE - Annina

Margaret Maguire was born in County Wexford. She received her musical education at Queen's University, Belfast and the Royal Northern College of Music, Manchester. She has sung operatic roles for Opera Northern Ireland (Inez and Carmen), the Buxton Festival (Néris), the Aldeburgh Festival and a Channel Four documentary (Lady Billows), Opera 80 (Lady Billows), Bath and Wessex Opera (Giovanna), University College Opera (La Mere in Franck's *Hulda*) and Surrey Opera (Orlofsky and Marcellina). In concert she has sung throughout the British Isles, in major London venues, and also in Spain, Germany and Switzerland. Concert highlights include a St Matthew Passion with the Scottish Chamber Orchestra, a Dvorak Requiem in the Queen Elizabeth Hall, a televised Messiah in Belfast and a Mahler 2 in Southampton. Margaret is a recitalist for BBC Radio 3 and for RTE. Last season she sang Giovanna for DGOS Opera Ireland and later this season she sings Lucia (*Cavalleria Rusticana*) for Surrey Opera.



NOEL O'CALLAGHAN – Servant

Born in Dublin. Studied voice training in College of Music Dublin under Dr.

Veronica Dunne and Mr. Peter McBrien. Has sung with DGOS Opera Ireland in Chorus and principal parts. Toured America and Canada with Eily O'Grady and Frank Patterson singing ensemble and solo. Appeared in most light operas with a number of Musical Societies in Dublin, in principal parts.

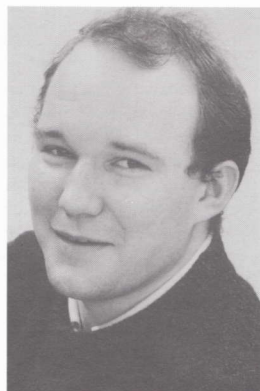
In 1994 sang the part of the Servant in the Bank of Ireland/RTE Proms Production of *La Traviata*.



PROINNSIAS O'RAGHALLAIGH – Messenger

Proinnsias graduated with honours from the College of Music and Trinity College, Dublin in 1991. As a student of Mary Brennan and Jenny Reddin, he has won many prizes and scholarships both in Ireland and abroad. Since his graduation, he has worked as a chorister and soloist with the National and RTE Chamber choirs, in addition to his work as a choral conductor.

Following masterclasses with Maestri Bergonzi and di Stefano, Proinnsias began studying orchestral conducting under the tutelage of the Hungarian maestro Ádám Ervin. As a chorister, soloist and conductor he has toured and recorded in Ireland and Europe. This is Proinnsias' fifth season with DGOS Opera Ireland.



MARIE CLAIRE O'REIRDAN – Violetta

Marie-Claire made her operatic debut as Pamina with the Irish National Opera in 1983. Her debut with Welsh National Opera followed in 1984 in *Das Rheingold*, and she later appeared there as Micaela in *Carmen*.

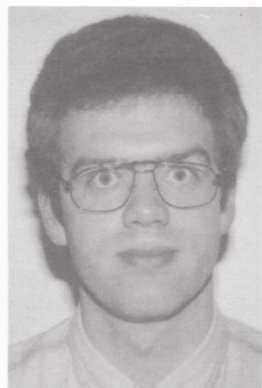
Appearances in *Le nozze di Figaro*, *Die Zauberflöte* and *Parsifal* for the Staatsoper in Hamburg, were followed by many successful roles with the Deutsche Oper am Rhein in Düsseldorf, notably Sophie (*Der Rosenkavalier*), Susanna (*Figaro*), Gilda (*Rigoletto*), Lauretta (*Gianni Schicchi*), Nerina in Haydn's *La Fedelta Premiata* and Adina in *L'elisir d'amore*. In 1988, she made her Bayreuth debut in *Parsifal* and has appeared there every summer since. In 1990, she sang in Maw's *The Rising of the Moon* at the Wexford Festival, and in *La Rondine* at Monte Carlo. Recent performances include the title role in von Flotow's *Martha* for DGOS Opera Ireland in 1992, Juliette in *Roméo et Juliette* and Pamina (*Die Zauberflöte*) for Opera Carolina, and performances of



Parsifal at last season's Bayreuth Festival. Marie Claire's most recent appearance with DGOS Opera Ireland was in Spring '94, when she sang the role of Marzelline in *Fidelio*.

DETLEF ROTH – Baron Douchol

Detlef Roth was born in Freudenstadt, Germany, and studied with Professor Georg Jelden, first privately and then at the Music Academy in Stuttgart. A winner of several prestigious competitions, he won both first prize and the special media and Austrian Radio prizes at the 1992 Belvedere Competition in Vienna. He was subsequently invited to broadcast with Radio Stuttgart, Radio Hamburg and RTE in Dublin. He won a scholarship to pursue further studies in Berlin and in 1993, made his USA debut at the Newport Music Festival and in Boston. So far in 1994, Detlef was awarded the Mozart prize at the Alexander Girardi singing competition in Coburg and most recently, won 3 prizes at the Wagner Voice competition in Strasbourg. Since 1993, he has been contracted to the Staatstheater, Stuttgart.



BIOGRAPHIES

JOHN SCOTT – Joseph

Born in Dublin and is a graduate of UCD. He is a member of the Palestrina Choir and the RTE Chamber Choir, where he has recently sung solos in the RTE/Naxos recording of *A Wedding Bouquet*, conducted by Kenneth Alwen.

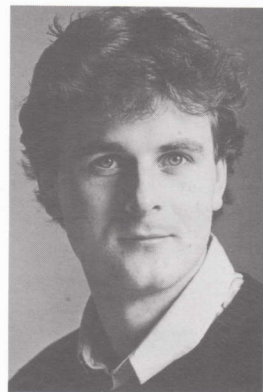
He has sung the role of the Evangelist in Bach's *Christmas Oratorio*, with the TCD Choral Society. John studies with Dr Veronica Dunne, at the Leinster School of Music and most recently, studied with James King at the

Bayerische Staatsoper. He was the 1993 winner of the Tenor Solo

Competition in the Feis Ceoil, and has appeared in several musicals,

including *Carousel* and *Cats*. He is also a choreographer and founder of the Irish Modern Dance Theatre, who recently presented *Ruby Red* at the 1994

Dublin Theatre Festival. Other recent singing roles include Pirelli in *Sweeney Todd* and Remendado in *Carmen* at the NCH.



ANTHONY SMITH – Doctor Grenvil

Anthony Smith was born in Newcastle-upon-Tyne, England and entered the choir of York Minster at the age of eight.

He studied at the Royal Manchester College of Music and at the London Opera Centre and his singing teachers include Dame Eva Turner and Otakar Kraus. Whilst at the London Opera Centre, he took part in masterclasses with Tito Gobbi. In 1973, he won the first prize in the Kathleen Ferrier Memorial Scholarship, and in 1974 took first prize in the Royal Overseas League competition. He has throughout his career sung with Glyndebourne Festival, Opera North and with the Royal Opera House, Covent Garden.

Between 1990 and 1994, he was a member of Opéra de Nice, France and in May 1994, made his debut with Opéra Comique in Paris, in *Don Pasquale*.

This is Anthony's DGOS Opera Ireland solo debut.



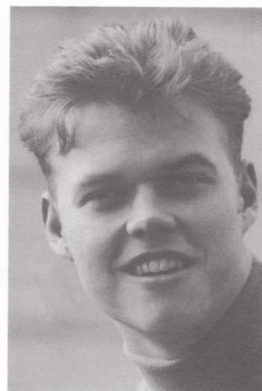
RICHARD WHITEHOUSE – Marquis D'Obigny

Richard Whitehouse was born in Walsall, England, where he received his early musical training. He made his professional operatic debut in 1987 as Dr Lavender Gas in Menotti's *Help, help the Grobolinks* at the Buxton Festival.

In 1989, he entered the Royal Northern College of Music in Manchester after winning a scholarship, and began his vocal studies with Patrick McGuigan. While at the Royal Northern, Richard performed in every opera season. His roles include Demetrius (*A Midsummer Night's Dream*), Belcore (*L'elisir d'amore*) and in 1992, he took the title role of the Pilgrim, in the critically acclaimed production of Ralph V. Williams' *The Pilgrim's Progress*, for which he was awarded the Robin Kay Memorial Prize for opera-singing.

Recent performances include *The Traveller*, Britten's *Curlew River*, Figaro in *Le nozze di Figaro*, The Ferryman (*Curlew River*) and Second Prisoner in the

DGOS Opera Ireland Spring '94 *Fidelio*. Richard is currently a full-time student at the National Opera Studio, London.



Invitation

Bella Donna Boutique



DUNDRUM

Come see our extensive selection of pure new wool suits, for day or after 6.

Experience the luxury of our wool/cashmere jackets and blazers in plains and checks.

Dress up and go to town in our exclusive cocktail ranges from the "Little black dress" to the elegant wool crepe skirts and dressy beaded blouses, or trouser suits, elegant dress/jackets and jumpsuits.

For those cold Winter days you'll find a wide choice of beautiful lambswool, cashmere and angora knits, silk parka jackets, wool coats and tailored pants.

... All at affordable prices!!!!

Our friendly staff look forward to seeing you!

OPEN SUNDAY 3-6 PM

56 Main St, Dundrum. Tel: 2951270

FRIENDS

Abrahamson Joyce Mrs
Algeo David Mr
Anderson R. A. Mrs
Archer Patricia Mrs
Aungier Eithne Mrs

Banks Geraldine Miss
Bannon Norbert Mr
Barrett Sean Dr
Barrington Donal Mr
Barrington Mary Rose Mrs
Barry D. P. D. Ms
Belshaw Sarah M H Ms
Bennett Ann Mrs
Bennett Dolores Ms
Benson Alan Mr
Berkery Seán Mr.
Bieler Eva Mrs
Black Maureen Mrs
Blake John Mr
Bobbett Julia Miss
Boland Dan Mr
Bonnar Douglas K Mr & Mrs
Bowman Cyril Mr
Boydell Derek Lt Col
Bracken Maura Ms
Brady Luke Dr
Brady Owen Mr
Brady Mary J Miss
Brady Margaret Lysaght Mrs
Brennan Angela Mrs
Brennan Gabriel Mr
Brennan John B Mr
Brennan Stephen Mr
Brindley Eileen Ms
Britton William J Mr
Brockie Luke Mr
Brosnan Kitty Ms
Brown Tony Mr
Broxson Alan Mr
Broy Teresa E Mrs
Bruton P. Desmond Mr
Buckley Joan Mrs
Burnell A W Mr
Bustard Aubrey Mr
Butler Tom Mr
Butler Arthur Mr
Byrne David Mr
Byrne Patrick Paul Mr
Byrne James Mr
Byrne John Mr
Byrne Margaret Mrs
Byrne Des Mr
Byrne Dermot J. Mr

Caffrey John Mr
Cahalane Seamus F Dr
Cahillane Dermot Mr
Callaghan Brendan Dr
Callanan Fionnbar Mr
Campbell Audrey Ms
Cantwell Anne Mrs
Carey P & E Mr & Mrs
Carey Maura B. Mrs
Carney John D. Mr
Carney Tom Mr
Carney Valentine P Mr
Carolán Adrienne Miss
Carroll Mella Miss Justice
Carroll William L Mr
Casey Francis A Mr
Chalker Robert P Mr
Chapman David L Mr
Citron Laurence B Mr
Clancy Declan Mr
Clarkin Niall Mr
Clarkson W J Mr
Coffey Mary Mrs
Coghlan T M & Mary Dr
Coleman Angela & George
Collins Alan Mr
Collis Peter Mr
Condon Stephanie Mrs
Conheady Bried Ms
Connolly Anne Mrs
Connolly Diana Mrs
Connolly Mary Mrs
Connolly James Mr
Connolly SC Patrick Mr
Corbett J Miss
Corboy Alice Dr
Corcoran Breda Miss
Corr Niall Mr
Costelloe Patrick M Mr
Cowan John Mr
Craigén Eric I B Mrs
Cranfield Patrick Brig. Gen.
Creedon G A Mr
Crosbie Joan M Mrs
Crotty Thomas P. Mr
Crowley Anthony Dr
Crowley Ellen Mrs
Crowley Sheila Ms
Cuffe Robert C. Mr
Cunningham Michael Mr
Curtin Lavinia Mrs

Dalrymple Neil Mr
Darling Michael Dr

Davidson Norris Mr
Davidson J M E Miss
Davitt Grainne Mrs
Deane Joe & Fran
Delany Elizabeth Mrs
Delany Martin J Mr
Dempsey Kingsley J Mr
Dennis H B Mr
Dickson Margaret Mrs
Dillon Anne Mrs
Dillon FCA Aidan Mr
Dillon Clodagh Mrs
Dodd Eileen Ms
Dolan John Mr
Dolan Ann E Mrs
Dolan Eileen Miss
Donegan Des Mr
Donnelly Frank Mr
Dooley Enda Dr
Dooley Joan Mrs
Dowling Simon P Mr
Downes Joseph H. Mr
Doyle Brian A Mr
Drumgoole Noel Mr
Du Pradal Ninette Mme
Duffy Thomas J Mr
Dunleavy Patrick Mr
Dunne Bree Ms
Dunne Rita Ms
Dunne Stephen Mr

Early Aine Dr
Early Mary Mrs
Early William Mr
Ecock Anthony Mr
Egar George E Mr
Eggers Gertrude Mrs
Esses Clement Mr
Evers Deirdre Mrs
Evers W J Mr

Fagan Mary A Miss
Fallon Maureen Ms
Fanning Sheila Mrs
Farnan Patrick Mr
Farrelly Tony Mr
Fawsitt Carol Mrs
Fennelly John Mr & Mrs
Fennelly Maedhbhaine Mrs
Ferrier A M Ms
Fielding John F Dr
Finegan Grace Mrs
Finlay SC William Mr
Finlay Geoghegan Mary Ms



WEXFORD FESTIVAL OPERA 1995

19 OCTOBER ~ 5 NOVEMBER

Saffo

Tragedia lirica in three acts (in Italian)

Giovanni Pacini

(1796 - 1867)

Mayskaya noch'

May Night

Comic Opera in three acts (in Russian)

Nikolay Rimsky-Korsakov

(1844-1908)

Iris

Melodrama in three acts (in Italian)

Pietro Mascagni

(1863-1945)

.....

BOOKING OPENS:

Priority: 2 May 1995

General: 1 June 1995

For further information or to be added to our mailing list, write, phone or fax us:

Wexford Festival Opera, Theatre Royal,

High Street, Wexford, Ireland.

Telephone: 053 22400 Facsimile: 053 24289.

.....

Fitzgerald D Ms
Flanagan Margaret Mrs
Flegg Jennifer Ms
Flood Feargus Mr Justice
Foley Michael Dr
Forde Cyril Mr
Fox Elizabeth L Dr
Fuller R G C Dr

Gallagher Patrick J Mr
Garvey Anne Clare Mrs
Giblin May Mrs
Gibson Patricia Mrs
Gordon Stephen Mr
Gorey Denis & Phil
Gormley Dermot Mr
Gormley James Mr
Grace Ken Mr
Graham Sylvia Ms
Greif Emer Ms
Griffin James Dr
Groarke Patrick J P Mr

Hamilton Ebba Countess
Hannon John C Mr
Hanrahan Dick Mr
Hanratty Bernard Mr
Harkin Carmel Mrs
Hautz John R Mr
Hayes Patrick Mr
Hearne G R Mr
Heavey Lorraine Ms
Hederman O'Brien Miriam Ms
Heneghan Brendan Mr
Hennessy Maura Ms
Heraty Peter Dr
Herbert Fergal K Mr
Hickey Declan Mr
Hickey Pamela Jean Ms
Higgins Aileen Ms
Higgins Niall P Mr
Higgins Thomas M Mr
Hillis Noel Mr
Hobbs William T Mr
Hodkinson Mary Mrs
Hogan Maire Mrs
Holly Mary Ms
Holmes William Mr
Hughes F J Dr
Hughes Margaret Dr
Hurley Pierse J Dr
Hutton Kathryn Ms

Igoe John Mr
Irwin Kay Ms
Italiano Di Cultura Istituto
Jennings Breda Mrs
Johnson Harold Mr
Johnston Valerie M Ms

Jones L Mrs
Jones Christopher Mr
Jordan Patrick Mr
Joyce Philip Mr

Kane KWS Mr
Kavanagh Maura Mrs
Kealy Regina Ms
Keane Declan Dr
Keane Frank A Mr
Keane Max Mr
Keane Frank X Mr
Kearney Brian Mr
Keelan Patrick Dr
Keenan Patrick O'Donnell Mr
Kehily Sheila Ms
Kelleher Kevin D Mrs
Kelly Breffni Mr
Kelly Patrick J Mr
Kelly Eamonn P. Mr
Kelly Patricia B Ms
Kelly V F J Mr
Kelly John P Mr
Kennan Paul Mr
Kennedy Mary J Ms
Kenny George B Mr
Kenny Noel P Mr
Kenny Joan M Ms
Kenny Assumpta Ms
Kenny Charles Mr
Keogh Rhona Ms
Kierans Moira Ms
Killen Desmond M Mr
Kindlon T I Mr
King Edward P. Dr
Kingston Jerry Mr
Kinlen Dermot Mr Justice
Kirwan Rita Dr

Laher M S Dr
Lavery Ethna Mrs
Leahy Sarah Ms
Leavy Maura Ms
Lee Evelyn Ms
Lemass Maureen Ms
Lenehan James Mr
Lenehan Peter Dr
Leonard Brenda Mrs
Linehan Helen Ms
Liston Noreen Ms
Little Tony Mr
Little Pauline Ms
Liuzzi Paul Mr
Logan Breda Ms
Lucas Kenneth Mr
Lucey Mary Frances Dr
Lynch Bill Mr
Lynch Kate Mrs

Lynch Kevin Mrs
MacCarthy Joan Dr
MacConville Brendan Mr
MacGowan W Prof
MacHale Carmel Ms
MacMahon Philip Dr
MacManus Brian Mr
Magee Denis Mr
Magnier Paul Dr
Maguire A P Ms
Maguire Conor Mr
Maguire Mollie Ms
Maher Marie Mrs
Mangan David G Mr
Margey Hugh & Cora
Martin Peter Mr
Masterson James Dr & Mary
Matthews Brian Mr
McAlester Eddie Mr
McBrinn Catherine Ms
McCann Adrienne Ms
McCartan Pádraig Mr
McCarthy John R Mrs
McCaw G A Mr
McCormack Philomena Ms
McCormack James J Mr
McConnell Sheila Mrs
McCrone Angela Ms
McCullagh Anne Ms
McCullough Denis Mr
MacDonald, Brendan Mr
McDowell John L Mr
McDunphy Nuala
McElwain John L Mr
McEntee Nolan Mary Ms
McGarry John Mr
McGeown Elizabeth Ms
McGovern J Neil Mr
McGrath Derek Dr
McGrane Tony Mr
McGrath Seamus Mr
McGuckian Pádraig Mr
McGuinn Dermot O Mr
McGuinness Kevin Mr
McHenry Monica Ms
McHugh John P Mr
McInerney John F Mr
McLoughlin Ann Ms
McKay Fiona Ms
McKenna Justin Mr
McMahon Larry Mr
McMurry TBH Dr
McNamara Clare Ms
McKee Paul Mr
Meade Kevin Mr
Meade Philip Mr
Merrey Geoffrey M Mr



GAIETY ENTERTAINMENTS LTD.

<i>Chairman:</i>	Gerry O'Reilly	<i>Chief Electrician:</i>	Megan Sheppard
<i>Artistic Director:</i>	Ben Barnes	<i>Assistant Electrician:</i>	Liam Daly
<i>Executive Director:</i>	Ronan Smith	<i>Stage Door:</i>	Michael McElhinney
<i>General Manager:</i>	Yvonne Sullivan		Joe Kiernan
<i>Technical Manager:</i>	Martin Keleghan	<i>Ushers/Usherettes:</i>	Sally Keane
<i>House Manager:</i>	Fionnuala Downes		Maureen Rooney
<i>Marketing:</i>	Niamh Martin		Marie Murphy
<i>Accounts:</i>	Anne King		Mary Vickers
<i>Admin. Assistant:</i>	Nuala Cooke		Niamh O'Hanlon
<i>Reception:</i>	Kerry Byrne		Susan Maloney
<i>Box Office Manager:</i>	Alan McQuillan		Mary Frances O'Dwyer
<i>Box Office Supervisor:</i>	Jackie McCormack		Ciaran Geoghegan
<i>Box Office:</i>	Liz Moloney		Michael Plunkett
	Stephen Delaney		David Condron
	Debbie McQuillan		John Delaney
	Susan O'Brien		Keith Loscher
<i>Stage Manager:</i>	Pat Byrne		Andrew Peters
<i>Deputy Stage Manager:</i>	Paul Grimes		Tom Rowley
			Stephen Norton

INFORMATION AND SERVICES

BOOKING INFORMATION: The Box Office is open on Monday-Saturday 11 a.m. -7 p.m. for advance bookings. Credit Card Bookings accepted by telephone 6771717. Postal Bookings are processed in order of receipt. Please make cheques payable to Gaiety Entertainments Ltd. and enclose SAE or add postage to your remittance.

GIFT VOUCHERS: May be purchased at the Box Office.

LATECOMERS: In response to general request, latecomers will not be admitted until there is a suitable break in the performance.

FIRE PROCEDURE: In the event of an emergency, please follow the instructions of the staff, who are trained in evacuation procedure, and walk quickly through the nearest Fire Exit, which is clearly marked.

GENERAL INFORMATION: Smoking is prohibited in the auditorium. Glasses and bottles may not be brought into the auditorium. The use of cameras and tape recorders is prohibited.

KIOSK: The Gaiety Kiosk is situated in the foyer and is open before the performance and during the interval. The kiosk stocks minerals and confectionery.

ICES: Ices are sold on each level of the auditorium during the interval. For the benefit of party organisers, orders may be placed in advance.

BARS: Bars are situated on the Parterre, Dress Circle and Grand Circle levels. All bars are open half an hour before the performance and during the interval. To avoid queueing for your interval drinks, you may pre-order your drinks and reserve a table in any of the Bars. The interval order form is displayed in the Foyer and in each Bar. Coffee is available in all the Bars.

At the end of the performance the Bars on the Dress Circle and Parterre levels will remain open. The Gaiety Bars offer an attractive setting for Conferences, Press Receptions, Fashion Shows and Meetings. The Management reserves the right to refuse admission and to make any alteration in the cast or programme which may be rendered necessary by illness or other unavoidable cause.

Forthcoming Attractions At The Gaiety Theatre

If you are interested in the Gaiety's coming season please fill in the form below and give it to an usher on duty or send it to:
The Gaiety Theatre, South King Street,
Dublin 2.

Name: _____

Address: _____

Telephone Number: _____

Millar James S Mr
 Milofsky Fay Mrs
 Milofsky Frank Mr
 Moe Helen A Mrs
 Moloney Michael Mr
 Molony Conor Dr
 Molony Ronan Mr
 Molony Eve Mrs
 Montgomery W J Mr
 Moroney Anne Ms
 Moroney Michael Mr
 Mortimer Marie Ms
 Moylan B A Mr
 Moynihan John Mr
 Mulcahy Margaret Ms
 Mulcair Pamela Ms
 Murakami Ethna Ms
 Murphy David Mr
 Murphy Francis Mr
 Murphy Marie Ms
 Murphy William Mr
 Murphy B J Ms
 Murphy John T Mr
 Murray Austin C Mr

Neenan William Mr
 Neenan Eileen Mrs
 Neligan David Mr
 Neville Anthony J Mr
 New Mary Ms
 Nolan David Mr
 Nolan Eamon D Mr
 Nolan William Mr
 Ni Dhuigneain Brid Ms
 Nugent Michael Mr

Ó Lonargáin Liam Mr
 O'Brien Eoin Mr
 O'Brien F X Dr
 O'Brien Herman Mr & Mrs
 O'Brien J Kenneth Mr
 O'Brien Siobhan Dr
 O'Buachalla Julia Ms
 O'Ceochain Gearoid An tAth
 O'Connell Margaret V Ms
 O'Connor Nuala Ms
 O'Connor John & Viola
 O'Connor Michael Mr
 O'Dalaigh Tony & Margaret
 O'Doherty Eamonn Mr
 O'Donnell Andrew Mr
 O'Donovan Peter Mr
 O'Donovan Diarmuid Mr
 O'Driscoll Thomas A Mr
 O'Hara Patricia Ms
 O'Hara Rosalind Mrs
 O'Hare Anne Ms
 O'Hare Daniel Dr

O'Keeffe Angela Ms
 O'Leary Barbara Mrs
 O'Loughlin-Kennedy Katherine Ms
 O'Meara Joan Ms
 O'Meara William Mr
 O'Neill Ann Ms
 O'Neill Desmond Mr
 O'Neill Cathy Ms
 O'Neill Joan M Mrs
 O'Reilly Charles Mr
 O'Reilly James & Fionnuala
 O'Riada Padraic Mr
 O'Riordan Eamonn Mr
 O'Riordan J D Mr
 O'Rourke Mona Ms
 O'Shea Finian Mr
 O'Shea Mary-Rose

Parlon Patrick Mr
 Potter D J Mr & Mrs
 Power Maire Ms
 Power Laurence Anthony Mr
 Prendergast Mary Ms

Quigley J A Mr
 Quigley Kathleen Ms
 Quinlan Perdita Ms

Read P I Mr
 Redmond Maire Ms
 Regan Brian Mr
 Reid Fergus Mr
 Reihill Ann Ms
 Rennison H H Mr
 Reynolds Brid Ms
 Robinson Derek Mr
 Ronayne F Mr
 Rountree John Dr
 Rowan Paul E Mr
 Ruane James J Dr
 Ryan John M Mr
 Ryan N M Mr

Shanik Gregor Prof
 Shelly Denis J Mr
 Sheridan Gerry A Mr
 Sherry Mark Mr
 Sherry Liam Mr
 Siddiqi Pauline Ms
 Skelly O D G Rev
 Smith Joseph G Mr
 Smyth Robert Rudd Mr
 Smyth James & Pamela
 Smyth J W Mr
 Soese Diana Mrs
 Stacey Thomas Mr
 Stafford Marion Mrs
 Staunton Tom Dr

Staveley Joan Ms
 Stein Edwin J Mr
 Stephen Jim Mr
 Stones Willie Mr
 Strickland Bob Mr
 Sullivan Brian Mr
 Synnott D Mrs

Tarpey Patricia Ms
 Taylor TD Mervyn Mr
 Tennyson Geraldine Ms
 Thompson Frank Mr
 Tiernan Declan
 Tiernan Brigid Mrs
 Tierney Martin Mr
 Tierney Mary Mrs
 Tipton G Mrs
 Tittel Dermot Dr
 Tobin Kieran Mr
 Tormay Patrick F Mr
 Torsney Rosemary Mrs
 Traynor Celine Dr
 Troy E M Dr
 Tuomey Laurence J Mr
 Tynan Ines Ms

Wall Mary Ms
 Wall William Mr
 Wallace Colette Ms
 Wallace Brian Mr
 Walsh Aileen Ms
 Walsh Bernadette Mrs
 Walsh Catherine Mrs
 Walsh Martin Mr
 Walsh Tony Dr
 Walsh Charles Mr
 Walsh Kevin Mr
 Walsh Maureen Ms
 Walsh Nolie Ms
 Walsh Thomas Mr
 Walsh Kevin G Mr
 Walshe Winifride Ms
 Ward J Dermot Mr
 Webb Valerie Ms
 Whately William Mr
 Whelan Barbara Ms
 Whelan John A Mr
 White John G Mr
 Woolfe Andrew Dr
 Wright J F Mr

Young William A Mr

Opera Theatre Company

presents

Johann Strauss' operetta

Wiener Blut (Vienna Blood)

as

That Dublin Mood

written and directed by

Gerard Stembridge

designed by

Neil Irish

arranged and conducted by

Mark Armstrong

lit by

Paul Keogan

with *Ray Barror, Mary Callan Clarke, Jackie Horner, Frances Lucey, James Drummond Nelson and Ivan Sharpe*

National Tour

Opening Wexford, Theatre Royal, 28 January 1995

and following to the Gate Theatre, Dublin,

Tuam, Tralee, Kilkenny, Limerick, Ballyshannon, Enniskillen.

Opera Theatre Company

18 Kildare Street, Dublin 2 (01) 6614884

chair *Séan Rafferty*

director *James Conway*

Grant-aided by the
Arts Council



BORN IN 1987



(YOU COULD SAY WE'RE 42 YEARS ON THE MOVE.)

Surprising as it may seem, it's just 6 years since Bus Éireann was formed out of the restructured CIE.

And in that short space of time our adopted mascot has become a familiar sight on both city streets and country roads around Ireland.

So much so that some people are convinced there's been an Irish Red Setter on buses for as long as they can remember.

(Whether a human year being equal to seven canine years has anything to do with this, we don't know).

However, we have grown rather more rapidly than our tender years would suggest.

For a start, we've more than doubled business on our Expressway service. This large fleet of modern coaches provides 4

million inter-city travellers with excellent value for money, and provides us with revenues of the order of £20 million annually.

Then there are our City Bus services in Cork, Galway, Limerick and Waterford. Running seven days a week, morning, noon and night, the total amount of journeys comes to nearly 20 million.

Our Local Bus service covers the length and breadth of rural Ireland, carrying 12 million people to and from work, shops, friends and family.

We also maintain a range of vital social services in both rural and urban areas. For this we receive a £4 million payment from the Government.

And, through the School Bus service, we're responsible for bringing 165,000

children to school every day. This includes 9,000 students who have special needs and we cater for them.

Then, of course, there are the 60,000 tourists and holidaymakers who take trips ranging from one day excursions to two week tours.

Today, Bus Éireann provides 2,500 jobs with an additional 1,800 sub-contracted. Our total revenue for the year 1992 was over £90 million. We look forward to building on this by the time we're 7 and our mascot is 49.


BUS ÉIREANN
we're on the move

SEVENTH HEAVEN



You're looking at the all-new BMW 7 Series. From its elegant new front to its roomier boot you'll find leg-stretching comfort and opulence.

With all-leather totally configurable seats, dual airbags, automatic seatbelt adjustment and Multi-Function Steering Wheel for fingertip control of the stereo radio cassette and multi-play CD, air conditioning, and cruise control.

Telephone Motor Import now at
(01) 450 8044 to arrange a test drive.

Seventh Heaven Awaits.

MOTOR IMPORT LTD., BMW HOUSE,
JOHN F. KENNEDY DRIVE, NAAS ROAD, DUBLIN 12.
BMW concessionaires for the Republic of Ireland.

THE ALL NEW BMW 7 SERIES